

The Tracker

OFFICIAL PUBLICATION OF THE ORGAN HISTORICAL SOCIETY

Volume V

OCTOBER, 1960

Number 1

HOOK & HASTINGS Opus 724

CONGREGATIONAL CHURCH - WELFLEET, MASS.

by Robert J Reich

Cape Cod as a whole has scarcely discovered the electric-action organ. Most of its villages are old, have old churches, and had pipe organs in the last century. Of these all but a few remain. One of Cape Cod's loveliest towns is Wellfleet, located far out on the Cape only 12 miles from Provincetown. The village, once an important whaling port, still preserves much of its old New England charm, despite the enormous growth of the summer tourist business. Two of its churches are old and each possesses an interesting tracker organ.

The Congregational Church in Wellfleet has Hook and Hastings opus 724, 1878, which bore the following stoplist originally:

GREAT (58 notes)	SWELL (enclosed)
16 Bourdon (tc)	8 Viola
8 Open Diapason	8 Stopped Diapason Treble
8 Melodia Treble	8 Stopped Diapason Bass
8 Stopped Diapason Bass	4 Harmonic Flute
8 Dulciana	4 Violina
4 Octave	8 Oboe (treble)
2 2/3 Twelfth	8 Bassoon (bass)
2 Fifteenth	PEDAL (27 notes)
Tremolo	16 Bourdon
Hitchdown swell pedal	8 Flute (open wood)
Couplers: S-G, S-P, G-P	

At some time in the past a balanced swell mechanism was installed and a 30-note concave radiating pedal board installed, although the top three notes were nonfunctional.

The instrument is located in the front center of the church on the choir platform, has a pleasant, simple carved wood case, stands free, and speaks into a room of moderately good acoustics. Unfortunately, somebody in the past had thought the Octave too loud to go with the Melodia and had it softened. The 12th and 15th likewise softened. This was done apparently at random, some pipes remaining fairly loud, others scarcely speaking. Those that were greatly softened were slit open down the side in order to bring them into tune.

The action was very noisy, having not been designed for quietness and probably having become noisier with age. In 1959, the Andover Organ Company was authorized to carry out a program of



renovation and modernization. This included thorough cleaning of pipes and interior. The action was completely renovated. This meant not only new leather nuts and bushings, but several steps to make the instrument quieter than it had ever been before. The pallet valves all had only leather on them so that valve slap contributed much to the action noise. This was corrected by covering each valve with new felt and leather. The pedal couplers were very noisy due to noise of stickers in the registers. The registers were bushed with leather, thus nearly eliminating this noise source. The entire action is now almost noiseless.

After cleaning and repair, the Great Octave, 12th and 15th were restored to their original loudness, producing a very satisfying chorus sound.

(Please turn to page 12)

0. H. S. Business Briefs

On June 19, 1960, a meeting of the National Council of O. H. S. was held at the home of Kenneth F. Simmons, Wayne, Pa., with Vice-president Donald R. M. Paterson presiding. A summary of the business transacted follows:

1 A committee consisting of Ken Simmons (chairman) and Tom Eader was authorized to proceed with plans to incorporate the Society and to investigate the location for a headquarters.

2 It was decided to not issue another membership list until after incorporation.

3 Honorary memberships are to be limited to persons and not issued to other groups or organizations.

4 THE TRACKER is to be sent without charge to the following other publications: THE DIAPASON, THE AMERICAN ORGANIST, THE A. G. O. QUARTERLY, THE JOURNAL OF CHURCH MUSIC, THE ORGAN CLUB and THE ORGAN INSTITUTE QUARTERLY.

5 A survey to determine the advisability of reprinting Volumes I and II of THE TRACKER is to be made. (See note elsewhere in this issue.)

6 It was decided that the "Organs for Sale" list should include the town and state where the organ is located.

7 The Secretary of O. H. S. is to handle all membership duties (including sending notices, receiving dues, and mailing THE TRACKER) in addition to the usual duties of keeping minutes, etc.

8 A committee consisting of Tom Eader (chairman), Cleveland Fisher, and Don Paterson, was appointed to prepare a set of slides with an accompanying tape recording of historical American organs. These sets are to be made available for sale or rent as program material to advance the work of the Society. A sum of \$125 was allocated for this purpose.

On June 20, 1960 the Annual Meeting of the Organ Historical Society was held at Asbury Methodist Church, Philadelphia, Pa., with President Barbara J. Owen presiding. The following business was transacted:

1 A report of the previous Council meeting was made and all actions confirmed.

2 Various other reports were made, discussed and accepted.

3 Eugene McCracken was elected Secretary. Thomas Eader was re-elected Treasurer. Alan Laufman was elected councilman to fill the unexpired term vacated by Mr. McCracken and Fred Sponsler was elected to the Council for a five year term. Robert B. Whiting was elected auditor.

4 The 1961 Convention location was discussed and a committee composed of the last three con-

vention chairmen (namely Robert Reich, Thomas Eader and Eugene McCracken) was appointed to assist the committee for the next convention.

5 The nomination committee for 1961 was appointed as follows: Ronald Dean, chairman, Wesley Day and Cleveland Fisher.

On September 1, 1960, a meeting of the National Council of O.H.S. was held at the Chapel of St. Cornelius the Centurion, Governors Island, New York, with Vice-president Donald R. M. Paterson presiding. The following matters were discussed and acted upon:

1 A review of the minutes of the above meetings was made and aspects were clarified and worked out, particularly the details concerning elections.

2 The Constitution was discussed and copy of its complete form including all revisions was authorized for publication in the January 1961 issue of THE TRACKER.

3 A report of the committee on incorporation was made and an appropriation of \$200 was set aside for this purpose.

4 The 1961 Convention is to be held in Boston, Mass. The committee in charge is Nelson Barden (chairman), John K. Ogasapian and Barbara J. Owen.

5 It was resolved that the masthead of THE TRACKER should include the following "Official Publication of The Organ Historical Society" and also the name and address of the Secretary and amount of dues.

6 The next Council meeting is tentatively planned for the last week of December in Wayne, Pa. Details will be announced later.

OUR CONTENTS

All articles, news items, and other material printed in THE TRACKER are contributed by members of the Organ Historical Society gratis. No one is paid for any of these items, nor is any member of the staff paid for editing, publishing or mailing this newsletter.

The editor is, therefore, happy to receive articles of interest to O.H.S. members, and will give careful attention to each contribution. He reserves the right to divide longer articles into two or more installments, and to correct obvious technical errors.

If you have recently "discovered" a tracker organ of particular interest, write your description of it giving as many details as possible, and mail it to the editor:

KENNETH F. SIMMONS
228 Poplar Avenue
Wayne, Pennsylvania

GARRET HOUSE

BUFFALO, N. Y. - ORGAN BUILDER 1845 - 1898

By JACK MORSE

Although little seems to be known in today's organ circles about Garret House, historical records seem to indicate that he was at one time well known and highly respected across America. Research has not produced an abundance of material, but information owned by the Buffalo Historical Society provides some clues to the development of his career.

Garret House was born in Johnstown, New York, August 9, 1810, and it is said that he studied organ building at an early age (where, it is not known). House arrived in Buffalo in 1845, origin-ally making both pianos and organs, but shortly after his start, only organs. His reputation grew by leaps and bounds.

A letter in possession of the Buffalo Historical Society dated May 29, 1848, was written by House to "Brother Orion" (Moore), Harford, Cortland County, New York, as follows: "My business here is as good as I can expect, with one exception (i.e.) the pay is not as prompt as I anticipated but perfectly good.

St. John's Organ - finished and accepted March 15. They are pleased with it and there is probably but one better instrument in the state. There is some over \$3,000 coming from them - and some of it due when the organ was accepted but the times came on so close that they have not been able to meet it but are making efforts constantly to raise the money - it will take about one third of it to pay the company debts and Ben-son's share. The remaining two thirds belongs to me. It has been a great effort to make the organ but it has a great influence on further business prospects.

· We are now building an organ for Niagara Falls which will be done in about three weeks - for \$575. We have also a small organ to build for Maumee, Ohio. I have also 16 rosewood Piano fortes 12 of which are nearly finished and four sold. Mr. Norton is here and takes one half of the work and c. with the exception of the large organ which I had rather finish on my own responsibility as \$200 will finish it and it will be worth \$2,000. I had a \$40 job come in today for tuning an organ. Mr. Norton advances some \$1500. By the first of July I shall be worth two thousand dollars more than when I came here two years ago."

The locations of the House Organ Co. were c. 1846 - 122 Clinton and 138 Elm, c. 1855 - 284 Main (residence 43 Ellicott), c. 1885 - 122 Clinton. In 1876 House invented a typewriter containing most of the points of the modern typewriter. This was seven years before the first patent of a typewriter. "Due to business pressures House neglected to file a caviat or take out letters patent, thus losing the fame and money that accrued to the

successful patentee." (This from an article by Grace C Sheldon in the BUFFALO TIMES Sept. 28, 1920.)

As the years went by House's reputation grew. He is said to have produced valuable instruments with unchallenged reputation. He enjoyed installing his organs and putting his "OK" on them.

In 1858 House married Sarah A. See (Lee?). They had two daughters, Miss Gertrude House and Mrs. C. F. Scofield, who died without survivors.

From 1860 until 1898 House built 142 organs valued at \$229,150. In 1899 he sold his business to Charles B. Viner and Son. Mr. Viner provided some valuable information for this article. He is now retired and living in Buffalo. His son, Charles H., continues in the organ business. Mr. Viner describes Garret House as a very tall, straight man who wore a silk hat which added to his height. One of the closest of his many friends was Edwin Hodges. Mr. Hodges later went to Westfield Mass., and engaged in the manufacture of metal organ pipes, used by many of the fine builders of the country. The elder Mr. Viner was at one time flue voicer for Mr. Hodges. A man named Tom Dyson voiced the reeds. (Hodges' son Ned, after his father's death, became interested with Den-nison Co. of Boston, and is now head of the Den-nison concern). The Viners have long been in the music business, the family having been interested with W. A. Johnson and Son. Later they built their own organs, first using tracker, then pneumatic and electro-pneumatic actions.

Garret House died July 21, 1900, aged 89 years, at 111 Park Street (his home). His funeral on July 24 was largely attended.

Few of the House organs have been located at this point, so it is difficult to say too much about the appearance of the earliest cases. The c. 1846 instrument in Trumansburg, N. Y. Methodist Church shows evidences of fine gothic-revival cabinet work. The upper portions of the case have been covered with a modern screen, so it is difficult to tell what the front of the case (display pipes, etc.) was like. There seem to be three panels of pipes across the front. The keyboards are recessed behind sliding panels and the stop knobs are in two vertical rows on each side of the manuals. A metal nameplate with incised letters reads "Garrett House, Buffalo, N. Y." (He later dropped the second "t".) The swell is controlled by the typical foot lever of the period, located at the right of the pedals. The organ has not been used for several years.

The later instruments of the '70's seem to have a center panel of pipes separated from smaller side panels by a square column with a very plain gothic finial. The tops of the pipes were not

covered by casework. Two similar columns were at the front corners of the case. In two small organ cases seen by the writer the feet of the side panel pipes are only about a foot from the floor. This can be seen in the Dansville Methodist church and the Caneserega Episcopal church. A similar but larger case can be seen in the Episcopal church at Gene-seo, New York.

The Dansville organ was built in 1877, but was electrified some time in the twenties. The Gene-seo organ was built in 1876 and was also rebuilt in the 1920's.

The little organ in Caneserega still serves each Sunday in its quaint little Victorian gothic church. It is a one manual instrument with all stops under expression. The stop knobs are arranged horizontally in two rows on each side of the manual. The specification is as follows:

(left)	(right)
Stop'd Diapason Bass	Bellows (signal)
Melodia	Fifteenth
Tremolo	Twelfth
Open Diapason	Pedal Bourdon
Viol D'Amour	Principal
Pedal Coupler	Flute

Apparently the fate of the c. 1846 instrument at Trumansburg is uncertain. Perhaps, if O.H.S. members wrote some words of encouragement to the church, the organ would be preserved. A very bad electronic instrument is now in use.

The writer heard the Trumansburg organ once before it was abandoned. It had a very light and pleasing tone and seemed to be a flexible instrument in terms of the voices. Unfortunately a number of the labels were missing from the knobs and the interior of the case was inaccessible at the time. The list below is a partial stoplist, with "blank" representing a missing label:

GREAT - Tremolo	Dulciana Cornet
Bellows Alarm	Blank (Oboe?)
Viol D'Amour	Clarabella
Fifteenth	Stop Diapason
Blank (Twelfth?)	Open Diapason
Principal	Stop Diapason Treble
Flute	Celestina Bass
Blank (Trumpet?)	PEDAL
Blank (Melodia?)	Double Open Diapason
Dulciana	COUPLERS
Open Diapason	Swell to Great
SWELL - Hole (knob and shank gone - 2?)	Great to Pedals
	Swell to Pedals

Only two of the swell ranks are full compass, others stop at tenor C.

First Congregational Church in Niagara Falls, N. Y., has a House which was recently rebuilt and electrified by the Delaware Organ Co., of Buffalo. This organ was removed from a church in Lockport, N. Y.

There is also said to be a House organ in the Episcopal church at Pulaski, N. Y. There is a House case with the pipework still in it in the Catholic Church at Andover, N. Y. The manuals and stop mechanism have been removed and an electronic instrument is now in use. The pipe organ was built in 1892 and had a very plain case with elaborately painted pipes, typical of the late

Victorian period. Another unused instrument is in the Warsaw, N. Y., United Church.

I am sure that more instruments will come to light since House built so many organs over such a long period of time. It would seem probable that many still exist in the smaller churches for which he built so many instruments. Most of his work from 1860 on seems to have been for churches in South-central and Western New York State, Pennsylvania and some of the mid-western states.

The writer would appreciate any information on existing instruments by House, or information on his early training and experience.

House began his work in 1846. The list of organs from 1860 to 1898 was supplied by Charles B. Viner who bought House's business in 1899. The comments "rebuilt" or "removed" are the writer's own findings:

- 1860 St. Mary's R. C., Rochester
Baptist, Rochester
Presbyterian, Marshall, Mich.
Baptist, Albion, N. Y. (removed)
1st Presbyterian, Buffalo
St. Ann's R. C., Buffalo
- 1861 Westminster Presb., Buffalo
R. C., Davenport, Iowa
Brick Presb., Rochester
Presbyterian, Erie, Pa.
Episcopal, Meadville, Pa.
St. Brigid's R. C., Rochester
1st Universalist, Buffalo
- 1862 German Lutheran, Buffalo
Calvary Presb., Buffalo
Presbyterian, Ithaca, N. Y.
Presbyterian, Painesville, O.
St. Paul's German, Rochester
Presbyterian, Dunkirk, N. Y.
Presbyterian, Toledo, Ohio
- 1863 Presbyterian, Ypsilanti, Mich.
St. Peter's Episcopal, Hillsdale, Mich.
Presbyterian, Lancaster, N. Y.
Private House, Marshall, Mich.
Episcopal, Owego, N. Y. (removed)
R. C., Medina, N. Y.
- 1864 Masonic Lodge, Buffalo
R. C., Jamesville, Wisc.
R. C., University, Notre Dame, Ind.
Methodist, Adrian, Mich.
Episcopal, Brockport, N. Y. (removed)
- 1865 Presbyterian, Bloomington, Ill.
- 1866 Presbyterian, Leroy, N. Y. (removed)
- 1867 Presbyterian, Warsaw, N. Y.
Congregational, Warsaw, N. Y.
Episcopal, Jamestown, N. Y.
1st Presb. Lecture Room, Rochester
Presbyterian, Lockport, N. Y. (removed)
(possibly in Congregational, Niagara Falls, N. Y.)
Presbyterian, Freeport, Ill.
- 1868 Dansville, Ill., Presbyterian
Presbyterian, Cairo, Ill.
Masonic Lodge, Buffalo
German Christian, Buffalo
Lafayette Presb., Buffalo (gone)
- 1869 Presbyterian, Franklin, Pa.
R. C., Williamsville, N. Y. (gone)

- R. C., Niagara Falls, N. Y.
North Presb. Lecture Room, Buffalo
- 1870 R. C., Batavia, N. Y.
Universalist, Lockport, N. Y.
- 1871 Westminster Presb., Rochester
Presbyterian, Hornell, N. Y.
Delaware Ave., Methodist Lecture Room,
Buffalo
St. John's Episcopal, Franklin, Pa.
- 1872 Holy Family R. C., Auburn, N. Y.
Presbyterian, Medina, N. Y. (removed)
Masonic Lodge, Ithaca, N. Y.
Methodist, Jacksonville, N. Y.
Asbury Methodist, Buffalo
Presbyterian, Ellenville, N. Y.
- 1873 Presbyterian, Ann Arbor, Mich.
Methodist, Ionia, Mich.
Niagara Baptist, Buffalo
R. C., Perrysburg, Ohio
Methodist, Rushford, N. Y.
R. C., Corning, N. Y.
- 1874 Prospect Ave. Baptist, Buffalo
St. Brigid's R. C., Buffalo
Presbyterian, Calumet, Mich.
Immaculate Conception R. C., Buffalo
Congregational, Detroit
- 1875 R. C., Penn Yan, N. Y.
Episcopal, Lynchburg, Va.
Episcopal, Canaserega, N. Y. (still in use)
Anglican, Goderich, Ontario, Canada
Baptist, Livonia, N. Y.
- 1876 Presbyterian, Meadville, Pa.
Episcopal, Geneseo, N. Y. (rebuilt)
St. Marcus German, Buffalo
Orient Lodge, Rochester
- 1877 Presbyterian, Kalamazoo, Mich.
Methodist, Dansville, N. Y. (rebuilt)
- 1878 Presbyterian, Ithaca, N. Y.
- 1879 Baptist, Batavia, N. Y.
- 1880 Bonaventure College, Allegheny, Pa.
Congregational, Madison, Ohio
Episcopal, Whitewater, Wisc.
- 1881 German Evangelical, North Buffalo
German Lutheran, Hamlin, N. Y.
St. George's Anglican, Goderich, Ontario
R. C., Hornell, N. Y.
German Lutheran, Martinsville, N. Y.
- 1882 Presbyterian, Three Rivers, Mich.
Anglican, Niagara City, Ontario
- 1883 Episcopal, Jamesville, Wisc.
German Lutheran, North Tonawanda, N. Y.
- 1884 Baptist, Albion, N. Y.
Masonic Lodge, Ithaca, N. Y.
Congregational, Suspension Bridge, N. Y.
All Saints Episcopal, Buffalo
- 1885 St. John's R. C., Lockport, N. Y.
St. Andrew's German Lutheran, Buffalo
M. E. Christian, Buffalo
- 1886 St. Denis (?) R. C., Buffalo
Episcopal, East Aurora, N. Y.
R. C., Buffalo
- 1887 German Evangelical, Rochester
Congregational, Jamesville, Wisc.
Presbyterian, Dunkirk, N. Y.

- 1888 German Lutheran, Martinsville, N. Y.
- 1889 Baptist, Franklin, Pa.
German Baptist, Buffalo
Presbyterian, Suspension Bridge, N. Y.
Koettner St. German Lutheran, Buffalo
- 1890 United Presbyterian, Buffalo
Bethany Presbyterian, Buffalo
German Lutheran, Tonawanda, N. Y.
- 1891 St. Stephen's R. C., Buffalo
Trinity Episcopal, Lancaster, N. Y.
Presbyterian, Tonawanda, N. Y.
- 1892 St. Columba, R. C., Buffalo
R. C., Fostoria, Ohio
R. C., Andover, N. Y. (not used)
- 1893 Presbyterian, Bayside, L. I.
St. Paul's German Evangelical, Buffalo
German Lutheran, Amsterdam, N. Y.
Methodist, Goderich, Ontario
- 1894 R. C., Alden, N. Y.
- 1895 St. Thomas Episcopal, Buffalo
- 1896 German Lutheran, Farnham, N. Y.
St. Mary's R. C., Buffalo
R. C., Albion, N. Y.
- 1897 Congregational, Friendship, N. Y.
R. C., North Ridgeville, Ohio
Transfiguration R. C., Buffalo
- 1898 St. Peter's, Leroy, N. Y.
St. Francis Xavier, Buffalo
St. Mark's Methodist, Buffalo

There is no known list of the organs built by House between 1845 and 1860, nor has any of these been discovered in the research done thus far. The writer would appreciate any information now in the possession of O.H.S. members on this phase of Garret House's work. Surely there is much more of interest to be discovered about this important American builder.

SHALL WE REPRINT VOLUMES I & II OF THE TRACKER?

There have been numerous requests by members who joined O.H.S. two or three years after we organized in 1956, for whom no copies of the numbers in Volumes I and II of THE TRACKER are available. It is possible, if there is a sufficient demand, that we could have these reprinted, each of the four numbers of each volume contained in one binder. We would have to charge \$2.00 per volume.

If you would like a copy of Volume I or II or both (at \$2 each volume) please send a postcard at once to the editor.

KENNETH F. SIMMONS
228 Poplar Ave. - Wayne, Pa.

A few copies remain of each issue in volumes III and IV. These may be obtained from the secretary at 50 cents the copy:

EUGENE M. McCRACKEN
110 Evergreen Ave. - Pitman, N. J.

William Horatio Clarke's Organ At Yarmouthport, Massachusetts

By Robert J. Reich

This lovely old Cape Cod town is one of the very few small towns anywhere which have Swedenborgian churches. The Church of the New Jerusalem (Swedenborgian), Yarmouthport, Mass., was built about 90 years ago in Italian Gothic style, wood construction on a stone foundation. The interior is over 30 feet high and the lines are very pleasing. The church is just across from the village green and is quite pretty, although not at all like the typical colonial style New England village church.

The organ was made in 1872 by William Horatio Clarke of Indianapolis, and has served well since with few troubles ever appearing. The original stoplist was:

GREAT - 61 notes	SWELL - enclosed
8 Open Diapason	16 Bourdon (tc)
8 Melodia (tc)	8 Gedeckt (tc)
8 Dulciana (tc)	8 Gamba (tc)
8 Stopped Diapason ll ass	8 Unison Bass
4 Octave	4 Flute Octavante
PEDAL - 27 notes	2 Flageolet
16 Sub Bass	COUPLERS: S-G, S-P, G-P
Hitchdown swell pedal	Tremolo
Pedal check	Bellows Signal

Recently the church has taken an increased interest in the organ, partly because of evening musical programs it offers. As a result of this interest a plan was devised for the improvement of the organ. The Andover Organ Company was engaged to renovate and revise tonally this instrument. This program included the usual physical needs, such as re-leathering the reservoir and replacing the leather nuts. Chiefly, however, it consisted of complete revision of the tonal structure. The original pipes were all cut up very high, extremely heavily nicked, and blown on 3 3/8" pressure.

The present stoplist appears as follows:

GREAT - 61 notes	SWELL - enclosed
8 Open Diapason	8 Stopped Diapason
8 Spitzflute	4 Flute
4 Principal	2 Principal
III Mixture	1 1/3 Quint
PEDAL - 27 notes	II Sesquialtera
16 Sub Bass	Couplers and accessories unchanged

The pressure was reduced to 2 3/8". The Diapason utilized the old bass in the facade, but all the rest of the original pipes of this stop have been discarded. The replacements, not new, have lower cutup and almost no nicking.

The Principal uses a few of the old basses and some original pipes at the top. The others, not

new, are similar to the Open Diapason replacements-about 2/7 cutup, little or no nicking, freely winded.

The Spitzflute is new except that the old stopped wood bass remains. This stop is small scaled, tapered open metal. It is much softer than the Diapason but can be used to support the Principal as well as to accompany any of the Swell solo combinations. Alone, it contrasts nicely with the Swell Stopped Diapason.

The Mixture is new, relatively small scaled, un-nicked. Composition is 15, 19, 22 to middle F, 12, 15, 19 to treble F, and 8, 12, 15 to top. The original principals were extremely loud, although little harmonic development was present. An effort was made in the new chorus to provide as much loudness as before but with better individual sounds and, of course, a bright mixture to provide some sting and brilliance.

The Stopped Diapason is the old one, having been denicked to give it a brighter and more concise tone. The four foot flute is the old two foot Flageolet, revoiced, and using the original bass. It is tapered open metal and responded very well to revoicing. The two foot Principal and the Sesquialtera are new. The composition of the latter is 19, 22 to tenor C, 17, 19 to middle C, 12, 17 to top. The Quint was made from an old AEoline by cutting it to suitable length and revoicing. The Swell thus offers a wealth of solo combinations as well as a chorus which contrasts strongly with that of the Great.

The organ was rededicated at a recital in July, 1960. The organist was Ronald Perrera.

HOW TO GET A NEW ORGAN !

The following paragraph is from the January 1871 issue of FOLIO, a Boston music magazine:

"Mr. Jerome Hopkins describes the organ at St. Bartholomew's Church, New York, as follows: 'It rattles, it wheezes, it squeals, it squeaks, it snorts, it grunts, it groans and growls, it blows like a fish-horn, and puffs like a locomotive, it thumps, it whimpers, snuffles and whines, it lows like a cow, it neighs like a horse and brays like an ass, and yet you (the Committee) wonder that the music is unsatisfactory!' We hope the Mus'c Committee will heed such an appeal, and give him a new organ."

Mr. Hopkins' stirring appeal brought results, because in 1872 a large 3 manual and pedal Odell organ, Opus 112, was installed.

-Robert B. Whiting

NOTES, QUOTES and COMMENTS

Eugene M. Nye of Seattle, Washington, spent nine weeks in Europe this summer visiting 19 organ factories, seeing over 200 organs, and taking more than 1000 color slides. Among the highlights of his trip he lists his playing of the 1505 organ in the museum at Malmo, Sweden, (from their Pet-rikirche), and the 1390 organ at St. Valerie in Sion, Switzerland.

* * *

Another European traveler this summer was our publisher, Albert F. Robinson, who played an organ recital at the Church of St. Peter Mancroft, in Norwich, England, to a large audience. The church was built between 1435 and 1455, and is a remarkably fine building. The large organ is of recent vintage. While Norwich has a great cathedral as well, Mr. Robinson advises a visit to St. Peter Mancroft for a rewarding experience.

* * *

RECITALS AND DEDICATIONS:

By Harriette Slack Richardson, May 1, 1960, Baptist Church, North Springfield, Vermont, dedicating William Johnson's opus 76, 1858, moved from the Baptist Church of Shelburne Falls, Mass., by Harland Whitcomb and Elroy Hewitt.

By Barbara J. Owen, May 4, 1960, Unitarian Church, Bridgewater, Mass., for the Bridgewater Organ Club. The organ is an 1852 E. & G. G. Hook, opus 132.

By Frederick Sponsler, May 8, 1960, Old Swedes' Church (Gloria Dei), Philadelphia, Pa. On the program also were Francis Hopkinson's 7 Songs for the Harpsichord, sung by (among others) OHS members Ellen German and David Rinald, and accompanied on the harpsichord by Henry Emmans. Many will remember meeting all these versatile people at the 1960 Convention.

By Hope Phillips, June 5, 1960, Grace Episcopal Church, Broad Brook, Conn., dedicating a c. 1875 George Ryder, Opus 76, moved from Ashmere Inn, Windsor Locks, Conn., by Graham Fulton.

By Barbara J. Owen, June 6, 1960, Trinity Methodist Church, New Bedford, Mass., for the New Bedford AGO. The organ is an 1859 E. & G. G. Hook, opus 244, rebuilt (tracker) with a new console around 1900.

By the Rev. Harry Ford, July 31, 1960, Baptist Church, Brentwood, N. H., dedicating a 2-15 organ built c. 1870, probably by Stevens, and recently removed from the old Methodist Church, Taunton, Mass., by the Andover Organ Co.

By Barbara J. Owen, Sept. 4, 1960, Craigville Tabernacle, Craigville Village, Mass., dedicating a 2-9 E. & G. G. Hook & Hastings of 1881 moved from the Music Building of Wellesley College by the volunteer labor of OHS members, Nelson Bear-den, Brian Jones, Barbara Owen, Thomas Eader, Richard Hill and others.

By Robert J. Reich, Sept. 6, 1960, Highland Congregational Church, Lowell, Mass., for the Merri-mack Valley AGO. Many will remember this

unique 1892 Cole & Woodberry designed by Goodwin from the 1959 Convention which had head-quarters in that church.

By Barbara J. Owen, Sept. 11, 1960, for the Historical Society of Athol, Mass., on the occasion of the restoration of the 1-9 1847 E. & G. G. Hook, opus 83, by Allen Hastings. The building was once the Unitarian Church.

By E. Power Biggs, Oct. 6, 1960, York County Historical Society, York, Pa., on the 1804 Tannenberg seen by some after the 1960 Convention, and restored by Fred Furst. This organ can also be heard on Mr. Biggs' recent Columbia record, "The Organ in America."

By Horace Sellers, Richard Geddes, Barbara Owen and others, Oct. 9, 1960, at St. Peter's Episcopal Church, Hebron, Conn., celebrating the 100th anniversary of the building of the organ, William Johnson's opus 100.

* * *

Thomas Eader has been busy restoring the completely unaltered 1800 Tannenberg at Madison, Va., seen by some OHS members in 1958. The case work has been painted the original white & gold, the console refinished, and the case pipes polished to natural color. A new reservoir has been installed to regulate the wind from the blower, and has been adjusted to the proper pressure. The original diagonal bellows have been left intact and may still be used if needed.

* * *

Edgar Boadway's address for the next two years will be: Pfc E. A. Boadway, RA11357004, 3rd Infantry Div. NCO Academy, APO 36, New York, N. Y. He is currently stationed at Kitzingen-am-Main, Germany.

* * *

Conestoga Electronics, Pine Creek Lane, Chester Springs, Pa., announces that the tapes they made of the Robert Ege and Moravian Choir - Fred Sponsler programs at the 1960 Convention have turned out excellently, and are offering copies (7½ ips) at \$10.40 for stereo and \$7.70 for mono. Those who wish tapes of these excellent programs should contact Robert E. Clement at the above address.

* * *

Mrs. William A. Berridge, Fenmoor, RFD, Great Barrington, Mass., would like to hear from anyone knowing of a two-manual and pedal reed organ for sale.

* * *

Wanted, by Barbara Owen, a 2' stop, Principal or Flute (Nachthorn type preferred) on 3" pressure.

* * *

Know anyone who would like a good theatre organ? A 3-7 Wurlitzer has been removed from a church in Gardner, Mass., and information concerning it, including pictures, can be had from Maloolm Dickson, 27 Woodland Road, Northborough, Mass.

THE SPIRITS COST \$0.75

by Eugene M. McCracken

Increasingly after 1800 the German population of Philadelphia was speaking English almost exclusively. Frequently the second-generation German-Americans could speak or understand little German.

Recognizing this, these English-speaking-Germans asked permission of the consistory of Zion Church to hold one English service on Sundays. When permission was not given they broke off from that church and founded St. John's Church, the first English-speaking-Lutheran congregation on the North American continent.

From the very start and up to the present time, St. John's has been an active parish. Today, with a building of the same design and dimensions, and built partially from the same materials which were in the old building, St. John's Church serves an active area in west Philadelphia. (The old building, located in what has been a dying area of the city, was condemned in 1924 to make way for the proposed Benjamin Franklin Bridge.)

During its earliest years the congregation rented a small pipe organ. Then in 1818 they decided to have one built for them. The records of this construction, the specifications given by the builder, the accounts of monies paid, the ultimate completion of the organ by a second party, and its later rebuilding, form some of the most complete and most interesting accounts I have read.

Letters to the church written in German were translated on receipt into English. All of the church's own accounts were in English.

The name of the organ builder, Matthias Schneider, is, but for this epistle, unknown to me. I can find no other reference to him. He was not listed in the Philadelphia directories, either as an

organ builder or citizen at anytime. I suspect that he had only recently arrived from Germany, and had lived in Germantown, not yet a part of Philadelphia.

From a list of subscribers to the new organ:
"11-25-1818 Henry Erben -- \$25.00"

This was too much of a coincidence to overlook. It is not likely that this was Henry Erben, the organ builder. More probably it was Henry Erben who operated a grocery store in Philadelphia at 12th and Vine Streets for years.

An un-dated letter from Matthias Schneider to St. John's Church (translated from the German):

"No. 1 Explanation of an organ, in which manner and principal I would undertake to make one.

First: The front of the case to be made as follows, according to the draft which you have received of me. This will be made by the best workmen, proved to be such. Whatever they are not able to make I will make. For this will be taken the best wood without knots and sap; good oakwood and furniture paint, lindenwood, as it may be more serviceable, and I shall in everything, where it is possible how my skill, talent, as well in the joinery as structure of the wood, of which I shall everywhere exhibit sure proof in case any doubt should arise. Further:

2 The bellows are to be 8 feet long and 4 feet, five inches broad, as much as the room may allow, because it depends more on the breadth than the length.

The wood for it I shall take of two-and-one-quarter inch thickness, if it is to be had so, without knots and .. (illegible) .. chinks. The joining

A number of individual Roosevelt and Haskell ranks are available. Interested persons can have full details by contacting Donald Clapper, organist, Pine Street Presbyterian Church, Harrisburg, Pa.

* * *

Congratulations to Alan Laufman and Melisa Nicolaidis, who were married in the Quaker Meeting House, Acton Center, Mass., on September 11, and to Robert Reich and Norma Jennings who were wed in the Pleasant Street Methodist Church, Salem Depot, N. H., on the same day. At the latter wedding Daniel Pinkham's Wedding Cantata was performed. The organ at Pleasant Street Church was built by the Methuen Organ Co.

* * *

Important notice! Bids are now being considered for a location for the 1962 Convention, and will be discussed at the December, 1960 Council meeting. If you feel that your locality would be suitable,

talk it over with other OHS members in the area. Some important items to consider are: Are there enough interesting organs nearby? Can recitals by good players on organs in good condition be arranged? Is there a suitable spot to use as headquarters? Can meal and parking arrangements be made, at least for the first day? Are there enough OHS members to constitute a committee?

Conventions are no longer a one-man job. Heretofore we have met in large cities, but this is not essential since many fine organs are found in rural areas (as was proven in the 1958 and 59 tours).

Those who have attended previous conventions will know best what is involved, but questions might be directed to former chairmen, Robert Reich, Thomas Eader, and Eugene McCracken. We hope that several bids will come up for consideration by the time the Council meets in December. Address them to the President, Miss Barbara J. Owen.

will be done by oak springs, one-half-grain, one-half-straight wood, because this will take the glue on all four sides. Each leaf will get three heavy .. (illegible) ... of oak or furniture wood, for to make the parts shrink and expand without .. (illegible) ... In the inside everything as well as the folds at the upper and lower part will be glued over with good paper, for to prevent the accidental (bursting?).

Further, all the folds together with the upper and lower part previously mentioned to be hanged together with good sinews of ox feet, so that the leather does not keep the bellows together, but sinews, and keeps the leather tight. For such large bellows sheep leather ought not be taken, but calf leather, and prepared for that purpose, as I shall direct. Such bellows last sixty and seventy years without wanting mending. One strip calf leather of equal .. (illegible) .. and thickness carries four-times the burden, also four-times as much quick silver will penetrate thru sheep leather than thru calf leather. Now the pipes.

Thirdly: The pipes, the 8 foot principal C will be 6 and 1/16" wide, if the heighth allow it. I shall go down in the bass to F. This will be 8 9/16" wide. There we shall only get five of wood in principal, or natural C, Cj, D, Dj, and E.

The four foot C will be 3 5/16" wide. The two foot C will be 1" wide, from C downwards in the one foot pipe "always" twice as wide.

Viol de Gamb Bass C is as wide as A in principal 8 foot tone. (One complete sentence is illegible.)

Salicional bass C is as wide as A in principal 4 foot tone. The trumpet as the principal, the point flute as the salicional, but narrows in the bass.

Flute 4 foot, the C will be as wide as D in principal 4 foot tone, Gedact is as wide as E in principal 8 foot tone.

The (residue) belong to the principal, have the same length at CC, DD, EE, FF, and so on. Now for the registers:

Fourthly: The registers ought to be constructed and made in the following manner:

1 It is not pleasant if they draw out more than 4 inches. In case they are made shorter they require a great deal of power.

2 They ought not to be too close together, on account of catching hold of them in a hurry.

3 The name of the register ought not to show on the knob of the register, because it is too small, and the organ player looking at the notes might easily pull a wrong register, and in correcting the mistake, if it happens to be one with the right hand, it would create a slop in the himn (hymn).

Therefore, it is better to lay in a piece of ivory over every register, in which the name of it is engraved with letters of 1/3 inch size and filled up with black putty. This is very (perceivable) to the eye, as all our letters are black on white, and the eye is accustomed to it. The machinery is as follows:

Fifthly: Machinery requires a great deal of precaution if it shall be (illegible) together, if

that cannot be, fitted, if that neither, with good clsp bolts of four-inch-broad wood and glued. If any board gets warped, every (trouble) may be expected.

All the machinery will have to be provided on both sides with very hard and polished pins, and at most four feet long, because longer ones are apt to get warped. They ought to work all in horn. The horn (acts) as a kind of grease (journal) box, and does not communicated rust to the pins. In case they work in wood, the hole will be oval in a short time, and will occasion a kind of rattling, which will increase constantly. All the rolls must have horn in the machinery. The wood wears out too quick. This is the reason why the piano on all organs will not remain in the same height or tune. If, moreover, as is generally done, the wire in the .. (illegible) .. is too thin, and too much raw leather, when this afterwards is set in motion, then the binder gets loose from the wire, and wears out the wood, and occasions much disagreeableness.

The wire ought not to be thinner than 1/18th inch, little red heated, no iron wire, but brass wire. After the red heating, again polished and then in this manner the piano will seldom differ materially. By this mode of procedure it will produce nowhere any rust or any wearing out. The holes remain round for a long while, and it will be an easy way of playing without noise.

Sixth: The wind box is considered of all the most artfull. By me, however, not. I consider the one as the other, if one is bad, it is said that is a bad organ.

The greatest part of men h a n no knowledge of the organ, the small part of men who are found to know it are overwhelmed by the former, and, whenever, among the before-mentioned-principal, part, there is one bad part it is, and remains, a bad organ.

1 Principal part, the wind box, 2. the pipes, 3 the bellows, 4. the mechanics or machinery. The organ builder does not reject everything. He only blames what he does not find to be good, and makes it as it ought to be, if it is required. The four parts must be constructed in such a way as I mentioned to you verbally, and in writing. For this organ there will have to be at least four wind boxes, if not even six. The large draught of the

1961 CONVENTION PLANS

Plan now to attend the
Sixth Annual O.H.S. Convention

which will be held in June, 1961 at Boston, Mass. Details will be disclosed in future issues of THE TRACKER when the committee, consisting of Nelson Barden (chairman), John K. Ogasapian, Barbara Owen, Alan Laufman and Sally Warner, has developed plans. Boston is the center of New England's historic organ building activities, the home of the Goodriches, Hooks, Stevenses, Appleton, Simmons, Pratt and many other great American builders.

We predict an exciting and rewarding time next June.

organ will determine me what I have to do to get to work in the most unblameable way. The wind boxes I will make of oak wood. The registers of suitable mahogany wood, because this is left subject to warping and getting damp.

It will take too much time to describe all the registers of an organ. If I should have the honor to make this organ, you will get a great many things with me which never has been yet employed at an organ. I am confident to prove that I am a competent workman of the above-mentioned principal.

Seventh: The pedal gets twenty-five tones from CCC to whatever it requires. Also, a pedal coupler, that is so that each tone that is voiced in the pedal by the feet found, also on the hand piano and makes speak or sound the tones of the registers drawn as well on the piano as on both together.

I will not pretend, however, that a bellows of 8 foot length and a foot some inches height should be able to give sufficient wind if all the eighteen registers were pulled and kept sounding with both feet in the pedal, and with both hands that 106 pipes would sound together, the mixture augments it of twenty-one, therefore, one-twenty-seven. Yet they would sound, but not as it ought to be. However, it is never required to pull out every register. The organ is used in the service of the Lord, moreover in the house of the Lord, and not for an army encamped thirty-miles away, and generally without ears.

Something more about the trumpet 8 foot. The trumpet is well-known to be tongue work. The mouth piece, or reeds are covered with leather in the bass for to discriminate the calm and soft tone of the trumpet. For this reason the uppermost part must be made of wood, below however, where the tone is produced of brass, the complaints are made everywhere that the tongue work gets too easy out of tune.

I am confident I can remedy the evil. Instead of burning this tongue work with a hammer and tongues, I applied a screw fit for the purpose, which can easily be handled by the thumb and five fingers. (Possibly Mr. Schneider was a six-fingered-man!)

It will be plain to everybody that a screw that has one-hundred-twenty turns to an inch can perform this better than if I pull it up with tongues and hammer it down with a hammer, and this always done in lead, in a short time the hole is too big, that keeping a constant tune cannot be expected.

By this explanation you will already receive a little more sight on the subject of an organ.

Signed / Matthias Schneider
Organ Builder"

Apparently Mr. Schneider's explanation of the organ to be built suited, and the matter of cost was brought up. Mr. Schneider sent this second undated letter to the church:

"This is not easy for me to write, as the last sheet of paper. The part I know by head through more than thirty-years-experience of what I mentioned before, I can keep my word punctually. So the same now.

I have not been able to find out yet; there is indeed a medium, which, however, is hard for me to find out. In the last there is no medium, because I promise everything in the best manner. Here, however, there are three ways: The good way would be if I asked much and got it, then I would have much for myself. The bad way is, if by asking, I would frighten, and get nothing to do. Then I would have nothing. Now for the third way: That I make the organ, and a suitable reward would accrue to me, for to fix this point in a country where the workmen are just so, as they are.

I have endeavored to get sufficient information. I am not quite sure whether I would have left to me a suitable daily reward if I ask \$3,000.00, because I am afraid of the workmen, and this is an amount to which I am already afraid you would not content to go so high. Five workmen who will suit will not work for less than \$4400 per week, three for \$300 per week and two for \$1000 per week, amounts in the year to \$2288.00. (Mr. Schneider's figures do not seem to jibe.) For less than \$300.00, I could not obtain a house to work in, without the .. (illegible) .. tin, lead, ivory, ebony, wood of different quality, leather, brass, brasswire, parchment, coals, linen, glue, nails, screws, rosin, iron, and much more, which amounts yet a good deal.

I make you the proposition: I take upon myself to make the organ under the following conditions: You give me \$1500.00, then I will work as an honest man from morning, 7 o'clock to evening 7 o'clock, five days in the week. The sixth day I want to look after my things, and make what books are out of order. Then I would want \$5000 when I begin and afterward every week \$1000. The remainder might remain till the organ is ready. I shall have to get yet many tools which I have not. I shall not charge you anything but what remains on the organ, if anything remains. I shall take back again at the courting price, and you shall pay the workmen.

Then everything shall be considered in the most proper way. I pledge my honour and what I profit and ever may profit, I will always prove how much has been worked up, and what remains yet on hand. I will keep an account of what is worked up every day, where one day after another you will see that I know that honest (parts last) the longest. . .

Now I ask you to declare what you are going to do, then you will find that I act as I speak and work as I promise.

Signed / Matthias Schneider"

Though not proven, it is believed by St. John's Church that Matthias Schneider built his organ in a crude wood shop built for the purpose next to the church. There is a drawing in the church hall showing such a building.

At a meeting of the Organ Committee May 25, 1819, the following resolution was unanimously adopted:

"Whereas this committee have for some weeks past viewed with regret the slow progress made in the work, and the repeated absence of Mr. Schneider from his men, whereby their time is wasted,

to the manifest injury and loss of the congregation, therefore resolved :

That the chairman of the committee request Mr. Schneider to urge the completion of his work as speedily as possible, and for that purpose he do employ as many more additional hands as can be put on the work, the committee being willing to pay such, it being their earnest desire, as well as the wish of the congregation, that the organ should be finished as soon as circumstances will permit."

In the treasurer's report under the date of June 5, 1819, is the following entry:

"Paid for 1½ gallons of cider from .. (illegible) .. for the use of the hands in raising the center of the organ case and bringing two scaffold poles from D. Grover ... 0.75."

Under date of June 12, 1819, is this further entry on the subject:

"Paid to Jos. Blame for one dozen of cider and one dozen of porter for the use of the hands in raising the organ case on the 31st of May, 1819." (The amount paid is not shown.)

There are two entries under the date of November 8, 1819:

"Paid Wolford (Welford) Hall for casting six sheets of metal pipes \$2.50."

"Paid to Mr. Smith for 96 feet of seasoned ash plank from Mr. Albright at 4¢ c. t. for bassoon pipes." (Amount is illegible.)

At the organ committee meeting held in the vestry room on December 20, 1819, the following resolution was agreed to:

"Whereas Matthias Schneider, who had undertaken to build an organ for St. John's Church, has so far forfeited their confidence by numerous acts to the evident prejudice of the congregation they represent, by which very heavy losses have been sustained, therefore resolved:

That the committee considers the said Matthias Schneider as no longer in their employ, and that he be requested by the secretary of this committee to furnish his account for the time that he had rendered them service, and that a copy of this resolution be handed him. And, resolved, that the said Matthias Schneider cannot consistently be admitted to take any part in the completion thereof, nor be admitted into the church.

Signed / John Greiner, Chairman
Jacob Chrysler, Secretary"

12-28-1819: Meeting of the Organ Committee
"Resolved unanimously that Charles D. Smith, one of the committee, write to Mr. Philip Bachman of Lititz, and know from him whether he could visit this place for the purpose of examining the organ, now building in said church, with the view of completing the same, Matthais Schneider, the builder, from continued indisposition not being able to finish it."

Philadelphia, Pa., December 29, 1819, a letter to Mr. Bachman -

"Dear Sir:

Last September I had the pleasure of a conversation with you in regards to the organ we had commenced building under the superintendence

of Mr. Schneider, and you will recollect that you then discovered several errors in the plan of the disposition which I had brought with me. On my return home I found that I had got an erroneous copy and that our disposition of the registers was (correct?), as you had pointed it out to me.

Shortly after I had the pleasure to see you at Lititz, Mr. Schneider's health appeared to improve, this in connection with your remark, that you would not be at leisure for about two months, prevented me heretofore from writing as I had promised, but you will observe by the enclosed resolution of our organ committee that Mr. Schneider's contract is now at an end, and that I am instructed to address you on this subject. I therefore have the pleasure to invite you to our city if you are as I trust you will be, dis (pleased?) to finish the organ, which perhaps may be the means to establish your name as an organ builder here, and in case accept of my invitation, I am further instructed to inform you that it would be desirable if convenient to come without delay and if you should finally not agree to complete the organ that the committee will pay your traveling expenses.

We are fully aware of our inability to give you a correct idea of how far the work has progressed and therefore wish that you should come and judge for yourself. But I will remark that in the opinion of some person here, it may be finished in a short time.

As our congregation is very anxious to have the organ in use, the committee is desirous to have it completed with as little delay as possible. You will therefore have the goodness to favor me with your ideas and intentions on this subject by the next mail; and in the meantime I anticipate the pleasure of introducing you to my friends here.

I have the honour to be very respectfully, dear Sir,

Your obedient servant
signed / Charles L. Smith

P. S. If you should find that the Lititz mail for this city will not be sent for some days, you will please to forward your answer by way of Lancaster."

(A letter from St. John's Church to Mr. Bachman had been intercepted in Lancaster by a John Eberman, Esq., who had written to the church suggesting that where speed was essential their mail to Mr. Bachman could be sent to Lancaster in care of him, as he was a friend of Mr. Bachman's.)

At a meeting of the Organ Committee, April 7, 1820:

"Resolved that none of the committee be permitted to bring any visitors in the organ shop, or in the church in order to prevent injury or delay in completing the organ.

Complaints having been made by Mr. Bachman that Mr. Rugan has frequently come to the shop and also in the church, and interfered by dictating and finding fault with the said Bachman and his workmen, to the great injury of the congregation by creating jealousies and dissatisfaction."

THE TRACKER

Published quarterly by the
ORGAN HISTORICAL SOCIETY

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110 Evergreen Ave., Pitman, N. J.

Annual Dues\$3.00 Per Year

Kenneth F. Simmons Editor
228 Poplar Ave. - Wayne, Pa.

Albert F. Robinson Publisher
St. Cornelius Chapel

Governors Island New York 4, N. Y.

A letter from Mr. Bachman to Mr. Smith (translated from the German) dated Lititz, February 20th, 1821:

"Mr. Charles B. Smith

Dear Sir:

Your letter of the 26th October was received. I was from home at the time, and under the necessity of going on another journey shortly after, since which I have been laid up with the Rheumatism till within a few weeks. I must therefore now make up for lost time and an answer to your letter comes in turn, but you will pardon its lateness.

In answer to the remarks of the Committee in regard to the reed stops I have nothing to say further than that you can never expect to have them made at a less price, but perhaps would have to pay considerable more if they shall be made well. I have got the reeds here and examined them inutely. They can be used after they are filed and polished, but there is not one of the tongues which can be made use of, and they are here ready for your disposition.

In answer to your personal question, I will give you my wholesome advice. The reed stop might be left out of the great organ, but the one intended for the pedal would be of much advantage. The reed stop in the great organ will be very expensive if the organist cannot tune it himself when he wants to play it. It has been fully ascertained that a reed stop is similar to a thermometer, as the latter varies so will the former, provided the reeds are made well. In the Pedal it will do better as the bodies of the pipes are much larger and therefore are not so liable to be affected by the weather.

It is a pity, but here I speak only to you-it is a pity that your fine organ has not got a better disposition and mensuration, and also that there is no couple from the pedal to the great organ as the pedal itself is not very good. In the first place there are too many 16 feet pipes and nothing to give them animation, because a 16 foot C will have no strength without there is an 8 foot C along with it. In that case the 8 foot C will set the 16 foot C in motion.

(To Be Continued)

Current Officers of the Organ Historical Society

In response to inquiries arising from the fact that some officers are elected one year and others the next (according to our Constitution) the following list is published giving the present officials:

President: Barbara J. Owen, Fall River, Mass., term expires 1961.

Vice-president: Donald R. M. Paterson, Colombia, Missouri, term expires 1961.

Secretary: Eugene M. McCracken, Pitman, N. J., term expires 1962.

Treasurer: Thomas S. Eader, Glen Burnie, Md., term expires 1962.

Auditors: Robert J. Reich, Methuen, Mass., term expires 1961.

Robert B. Whiting, Philadelphia, Pa., term expires 1962.

Councillors: Homer Blanchard, Oberlin, Ohio, term expires 1961.

Joyce E. Mangler, Providence, R. I., term expires 1962.

Rev. William Soule, Waterbury, Conn., term expires 1963.

Alan M. Laufman, Rindge, N. H., term expires 1964.

Frederick B. Sponsler, Philadelphia, Pa., term expires 1965.

Hook & Hastings Opus 224

(From page 1)

In order to make the organ more versatile, a few tonal changes were made. The viola was considerably softened to provide a truly soft stop. It is still loud enough to support the Harmonic Flute. The Violina was cut off, denicked, and revoiced to provide a chuffy two foot flute, thus creating a small chorus in the Swell as well as several new combinational possibilities. The Oboe was always very fiery and was merely cleaned and re-regulated.

In the Great the problem of finding anything to go with the Dulciana or Melodia was met by removing the Melodia and providing a chuffy four foot chimney flute. The Dulciana was somewhat loudened and revoiced into a light principal in order better to fulfill the former functions of both Melodia and Dulciana.

These changes have made the organ far more versatile both for use in the church service and for performance of the literature. The new two foot flute in the Swell, the new four foot flute on the Great, together with the original eight foot flute in the pedal, make possible performance of trio type music.

The organ was rededicated in a regular morning service in July, 1960, with a short recital played by Edward Flint, director of music at the Brooks School, North Andover, Massachusetts.